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REVIEWS AND BOOK NOTICES.

- A Handbook of Greek Archaeology by HAROLD NORTH FOWLER and JAMES RIGNALL WHEELER with the collaboration of G. P. STEVENS. New York: American Book Co., 1909. Pp. 559.

In the narrow compass of this manual belonging to the series edited for colleges and schools by Professor Smyth an excellent brief sketch has been given of the most important departments of the extensive field of Greek Archaeology. The only entire category of art omitted is ivory, but in view of the valuable ivories found at Ephesus and Sparta and considering the fact that the pieces of ivory in the Hermitage exhibit perhaps the best example of Greek drawing we have from the fifth century B. C., this is a serious omission. The essential facts are presented in each chapter mainly in chronological order with reference to the historical development of art from its archaic stages. The second chapter on architecture by Stevens and the eighth on vases by Wheeler, who has filled a long-felt want by giving us a concise and accurate account of this art in 114 pages, will prove especially useful to the beginning student of Greek Art. They are the best and most systematic concentrated account of these subjects in English.

An introductory chapter deals with the study and progress of archaeology in modern times. This is followed by a discussion of Prehellenic Greece which is unsatisfactory because it has not taken advantage of Bulle's Orchomenus, of Tsountas' epoch-making work *Αἱ προϊστορικαὶ Ἀκροπόλεις Διμηνίου καὶ Σέσκλου*, of Soteriades' important prehistoric discoveries near Elatea and Chaeronea (cf. *Ἐφ. Ἀρχ.* 1908, p. 63 f.) or of the valuable pre-Mycenaean finds which the English have made in Thessaly at Zerelia (cf. B. S. A. XIV, p. 197 f.), Tzani, and Lianokladi (cf. *Liverpool Annals of Archaeology and Anthropology*, 1908, p. 120 f.) and are still making in northern Greece. At Zerelia eight successive neolithic strata were unearthed so that perhaps the stone age in Thessaly was not so very much shorter than in northern and western Europe (cf. p. 39). The description of the finds at Mycenae based on Schuchhardt is good but that of Crete is very meagre and disappointing. In view of the great role which was played in Cretan civilization by the bull-fight, which may also explain the Vaphio cups and the story of the Minotaur by whom the Athenian youths and maidens were butchered to

make a Cretan holiday, it is surprising that not even the fresco from Tiryns is mentioned or illustrated. This is not only of interest because probably a woman and not a man is performing acrobatic feats over the bull's back as in a similar relief in Crete but it has great artistic merit for the history of Greek painting. P. 73, it is hardly correct to say that the bull's head of silver was made expressly for the grave and could hardly have served any practical purpose. It was undoubtedly a ritual rhyton, as the hole in the mouth shows, like the clay bull's head from Gournia (cf. Hawes, Gournia, pp. 52, 55; pl. I) and the wonderful bull's head in black steatite found in the Little Palace at Cnossus; and perhaps even the gold lion's head was likewise a rhyton as has been suggested by Karo. P. 83, we read that the lion in Mycenaean art seems to indicate a real acquaintance with northern Africa. Why Africa, when the lion was not yet extinct in Greece (cf. Meyer, Annual Report of the Smithsonian Institution, 1903)? One defect which runs through the whole book is frequent reference to something not described in the work itself, which tends to confuse the beginner for whom an elementary book of this kind must be meant. So to take only one example, p. 80, by the steatite vase from Hagia Triada is meant the steatite rhyton with scenes from the bull-fight but the only steatite vase from Hagia Triada described is the Harvesters Vase (p. 68). The opposite fault of not giving enough detail or not telling the whole truth is also misleading. Let one example out of many suffice. P. 237, we read that "a well-known bust of Pericles in the British Museum is regarded as a copy of an original by Cresilas" as if there were not other such well-known busts of Pericles in other museums. Two confusing misprints occur in this chapter, p. 59 *prodromos* for *prodromos* and p. 76 grave V for grave IV.

The second chapter, on architecture, is by Mr. Stevens who was fellow in architecture for two years in Athens and who brilliantly demonstrated that the east wall of the Erechtheum had two windows, though Bötticher to whom Stevens gives no credit also had the idea but without proof (cf. Bötticher, *Tektonik der Hellenen*, pl. 41). Many of the drawings in this chapter are by Stevens himself and we regret that with his other drawings of the Erechtheum he has not included his restoration of the eastern wall (cf. *AJA.* X, 1906, p. 67, pls. VIII-IX). In this connection it is interesting to note that Mr. Stevens has changed his plan of the Erechtheum published in the *AJA.*, l. c., pl. VI, by dividing the middle room into two rooms by means of a cross-wall, probably the *παράοράς* mentioned in the Erechtheum inscriptions. When the drawings are so excellent and up to date it is a little startling to find an antiquated photograph of the Erechtheum on p. 131 which shows neither the replaced south nor west wall in its present condition. We miss also photographs of the theatre at Epidauros, the Propylaea, the Olympieum, the Temple of Wingless Victory (these last two not even mentioned) and many

other important monuments of Greek architecture. P. 102, *μῦθος* came not merely from Sinope but from several other places such as Lemnos and Ceos. It was called *Σινωπῆς* because it was first discovered on the Pontus and exported from Sinope (cf. Pliny, N. H. XXXV 31 and A. J. P. XXVII, p. 141 f.) P. 107, the Z form of cramp is used in buildings even later than the early part of the fifth century, since it occurs along with the double T cramp in the temple at Bassae which dates probably in the last quarter of the fifth century. The type of cramp pictured in fig. 72 is not confined to Lesbos but has been found at Mycenae, Khorsabad, Ephesus, in blocks belonging to the Cnidian treasury at Delphi, and elsewhere (cf. Koldewey, *Die Antiken Baureste der Insel Lesbos*, p. 46; Hogarth, *Excavations at Ephesus*, Atlas, pl. X). P. 111, the "Theseum" is mentioned as an example of a temple with two steps but it has three, the lowest being of limestone. A better example would have been the Heraeum at Olympia or the temple at Assos which really have only two steps. The Heraeum at Olympia is said (p. 110) to date not later than the seventh century B. C. and to be perhaps the oldest temple in all Greece. But the earliest Artemisium at Sparta is dated at least as early as the ninth century and the Argive Heraeum much earlier; and in fact Dörpfeld dates the Heraeum at Olympia with Pausanias in the eleventh century. P. 156, the earlier Propylaea are labelled Cimonian instead of Peisistratean. P. 159, there were more than two earlier buildings on the site of the Telesterion at Eleusis and it is a mistake to give the idea that the Greek hall had forty-two columns and to reproduce only the Roman plan. P. 160, the Bouleuterion at Priene was hardly similar to that at Miletus, since it was square and not semi-circular. P. 183, the description of an elliptical altar of Zeus at Olympia must be revised in view of Dörpfeld's discovery at Olympia of elliptical prehistoric houses. In fact it would have been well in the chapter on prehellenic Greece to discuss the elliptical and round houses and those with an apse-like end found at Orchomenus, in Crete and elsewhere. This reminds me that one important type of Greek building is omitted entirely by Stevens, namely that with an apse such as we have at Delphi, Ptoon, Thespieae, Gla, at the Kabirion near Thebes, in Ozolian Locris, on the Athenian acropolis, at Thermon, Corinth, Heraclea near Mt. Latmos, Samothrace and Delos south of the Artemisium. To be sure the Bouleuterion at Olympia is described, p. 158, but nowhere are we given to understand that the Greeks were familiar with the apse and ellipse from the earliest times.

The third chapter, on sculpture, is altogether too brief and elementary and omits much which even the beginner should learn but a great deal has been condensed, though in a colorless style, into one hundred pages. The chapter is marred by some misprints and errors, p. 230 roman for Roman, p. 277 and in index Chaerostratus for Chaerestratus, p. 287 and in index

Athenadorus for Athenodorus. P. 207, the grave-stele of Aristion, excavated at Velanideza, is said to have been found at Marathon. P. 238, there are two fragments or rather two heads and not merely one in Copenhagen from a Parthenon metope.

One great merit of this handbook is its excellent series of 412 carefully selected illustrations. A special feature of the chapters on Terra-cottas, Metal Work (Bronzes, Silverware, Jewelry) and Vases is the fact that a large majority of the illustrations are taken from objects in Boston or New York, which will make the book useful not only to American students who have access to the museums there but will attract the attention of foreign scholars to our own Greek treasures.

The fifth chapter, on Metal Work, is very sketchy. In the discussion of Greek silver work are included none of the beautiful and artistic Greek silver vases from the fourth century B. C. in the Hermitage, and much of the ware from Hildesheim and Boscoreale which is discussed is Roman or late Greek. P. 345, we read that in the case of necklaces "woven and twisted ropes or bands of fine threads do not occur until the fifth century". But such are already known in Mycenaean times. P. 350, many scholars such as Loeschcke, Hauser, Furtwängler and others are equally certain that the gold medallions from Kertch representing the head of Athena Parthenos are Ionic Work and not made at Athens.

The sixth chapter, on coins, is a good introduction to the subject but the student should not be told (p. 371) that Demarete was presented by the Carthaginians with a thousand talents of gold. The words of Diodorus XI, 26 are στεφανωθείσα ὑπ' αὐτῶν ἑκατὸν ταλάντοις χρυσίου νόμισμα ἐξέκοψε τὸ κληθὲν ἀπ' ἐκείνης Δαμαρέτειον.

The seventh chapter, on gems, is nothing but a short summary in thirty pages of part of Furtwängler's *Antike Gemmen* from which all the illustrations of gems are taken. The beautiful Augustan cameo in Vienna is called three times (pp. 408, 409 and index) the *Gemma Augusta*, which is not absolutely wrong; but since quotation marks are used, we should keep the usual spelling *Augustea*.

The eighth chapter on vases, followed by an altogether too scanty consideration of Greek painting and mosaics in less than fifteen pages, is the best and therefore no strictures should be made on it. P. 447, the scyphus fig. 364 is proto-Corinthian and not Corinthian, so read fig. 365.

A selected bibliography and index complete this work which can be heartily recommended as the best, most authoritative and practical introduction in English to Greek Archaeology, putting on the shelf Murray's Handbook and Wright's translation of Collignon. The authors have done all that was possible in the limited space of 559 pages with such an immense field every subject in which should have a volume to itself.